1981 ANNUAL REPORT

Museum News The Toledo Museum of Art

President's Message

This Annual Report reviews the Museum's principal activities during the fiscal year that ended August 31, 1981. The Trustees are pleased and proud that our Museum continues to distinguish itself not only as the leading cultural institution in this region, but also as one of America's finest art museums. That enviable position reflects both the solid heritage of our past and the continuing energetic dedication of the Museum's staff and community volunteers who strive to maintain and improve the Museum's levels of quality and services.

Our Museum's financial condition continues healthy. Careful planning has kept annual income and operating expenses in good balance without invading the principal of our endowment funds. As income grows, so can our budgeted operating expenses, though not beyond that. Museum contributors can have confidence that their contributions will be used effectively in a healthy and growing cultural commitment.

The Museum looks, feels and sounds vibrant. It is alive with activity and potential. Planning for its projects are closely monitored to maintain the Museum's high standards of quality and meaning. Progress of the current building renovation project reflects lengthy planning and monitoring by the staff and the Trustees' Building Committee. This important renovation will greatly enhance the facilities and beauty of our already marvelous building. We anticipate meeting costs of the renovation from a number of substantial gifts that have been specially solicited for the project.

I have emphasized the management and financial disciplines within which your Museum operates to encourage our members' and friends' participation in assuring a viable future for our great Museum.

Robert G. Wingerter
President

Cover: Claude Monet, *Water Lilies*, about 1921-22 (detail)

Museum News
The Toledo Museum of Art, Toledo, Ohio
Volume 23, Number 1, 1981
William Hutton, Editor

Report of the Director

This past year was dominated by three special projects carried along with the regular functions and programs of the Museum These included the major building renovation project, work toward the 1982 exhibition *El Greco of Toledo*, and a planning analysis of the education department. Each of these has demanded special energy from the staff, Trustees, and community advisors. Significant progress has been made on all three fronts during 1980-81, moving us closer to the achievement of these important goals.

The renovation project has perhaps most dramatically affected the operation of the Museum. But despite the various difficulties created by the construction, which has encroached on every aspect of the Museum's operation, the staff has maintained consistent quality in the presentation of activities and facilities. Attendance for the fiscal year was over 320,000, a very respectable figure for this major construction period.

Hardy, Holzman, Pfeiffer, noted New York architects, were selected to make the design which will transform the center of the Museum into a comfortable, accessible and spacious plan. This firm was chosen in 1979 in a national search for architects with experience in museums and in historic preservation, for it was a goal of this project to integrate the style and spatial flow of the new spaces with the old in a wholly consistent way. Hugh Hardy's experience with the design of arts facilities and his personal commitment to emphasize the Museum's neoclassical architectural vocabulary have helped to articulate the Museum's plan "to expand from within." By reusing existing spaces, our plan has been to incorporate new functions in old areas, to redistribute the traffic flow in the center of the building, and to improve electrical and mechanical support for these spaces. Hardy's design, now being executed by many local contractors under the guidance of construction manager MacKinnon-Parker, Inc., has been developed in close cooperation with the Museum staff and the joint staff-trustee building committee.

In the very center of the space will be a new skylit grand staircase connecting the ground and main floors. On the main floor will be a large special exhibition gallery. On the ground floor will be a new central entrance to the Museum at Grove Place. A new marble and granite lobby will greet visitors. The arched and colonnaded space will include comfortable seating areas, an information and membership office, coat room, rest rooms and elevator. Nearby will be an expanded Restaurant, Bookstore and Collector's Corner. For the smooth operation of the building and safety of works of art, a new covered loading dock, freight elevator and storage facilities are being created, and new climate

control, security and electrical systems are to be provided.

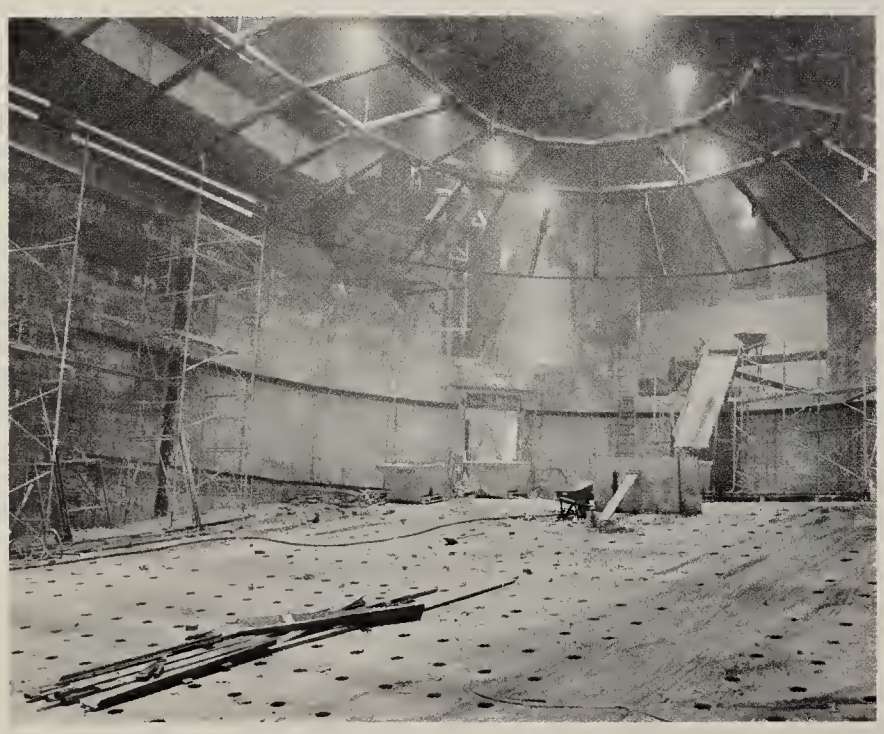
The Museum launched the renovation with the removal of the old Auditorium, Glimartin Room and Gothic Hall. This work took nearly the entire year to complete. During this time accurate architectural photographs were taken to record these spaces before their removal. As workers removed floors, walls and ceilings, and rerouted electrical and mechanical systems, architectural plans were refined according to actual conditions found during demolition. New construction begun in the summer of 1981 is to be completed within the coming year. During the construction over one-third of the Museum's galleries have been temporarily closed, works of art stored for safety, and temporary barriers, dust seals and visitor detours set up.

Detailed planning by the staff in anticipation of construction helped the Museum maintain a varied schedule of special exhibitions and educational activities. Of sixteen exhibitions, half were organized entirely by the staff with works of art from the Museum's own collections. Notable among these was *The Museum Collects: Treasures by Sculptors and Craftsmen*, which presented eighteen superb new acquisitions emphasizing the Museum's commitment to art in other than pictorial forms.

Work on the major international exhibition *El Greco of Toledo* has consumed much staff time. This project, the first significant exhibition of the paintings of El Greco, is being coordinated by our Museum. The Prado Museum in Madrid, where the exhibition will open in April 1982, and the other partners, the National Gallery of Art and the Dallas Museum of Fine Arts, have been helpful in many arrangements. The Museum has received generous support for the exhibition from the American Express Foundation, the National Endowment for the Humanities, and the National Endowment for the Arts. The scholarly catalogue, presenting a new interpretation of El Greco based on recently found documentary evidence, will be published by the New York Graphic Society. The exhibition has grown out of the Museum's wish to plan a culturally significant event marking the 50th anniversary in 1981 of the Toledo, Ohio-Toledo, Spain sister city relationship. Over 60 paintings have been assured by lenders, promising an exhibition of extraordinary importance for our community and nation.

The third major planning effort has been undertaken by the education department as it seeks to be more responsive to the community we serve. The extraordinary success of *Timeframes*, the interdisciplinary lecture series funded by the National Endowment for the Humanities, and now in its third year, has proven that this new approach to adult programming is one way of attracting large audiences. Adapting public relations ideas and content from this program to children's classes, for example, the department has created imaginative cultural experiences like "Dragons Under the Drawbridge." This series on medieval life helped children to see the art, taste the food, wear the costumes and feel the history of this time. A waiting list for similar classes has developed.

The first scientific audience survey was undertaken with the assistance of nearly fifty telephone volunteers under the leadership of Marilyn Hood, a doctoral candidate at The Ohio State University. 500 people



November 1980: Auditorium in the early stages of demolition.

December 1980: View toward the south with much of the Auditorium floor removed.

chosen at random were asked how they use the Museum in their leisure time. The responses showed a high degree of participation in and regard for the Museum, but also many areas where the Museum could improve its programs. Greater comfort in the galleries and more family activities, for example, were suggestions derived from the report. We have learned, too, that our public information efforts could be amplified to better communicate the rich opportunities for learning and pleasure available at the Museum. We are studying now how to improve the effectiveness of publicity programs. We have created a Minority Advisory Committee, composed of leading representatives of Toledo's black community, which is helping to plan programs and communications to reach a wider constituency. Finally, we are studying the means by which the education department deploys its staff in an effort to improve efficiency. Overall, we are attempting to fix our priorities in education using expert advice and a well-organized planning process.

Other departments in the Museum are also testing the assumptions we have made in our recent long-range plans. The curatorial department has outlined a scheme for the reinstallation of the galleries after the renovation of the center of the building is complete. This plan employs the Levis Galleries for part of our own collection and helps distribute them more evenly throughout all the galleries in the west wing of the Museum. A number of major publications and conservation projects also have been identified for long-range development.

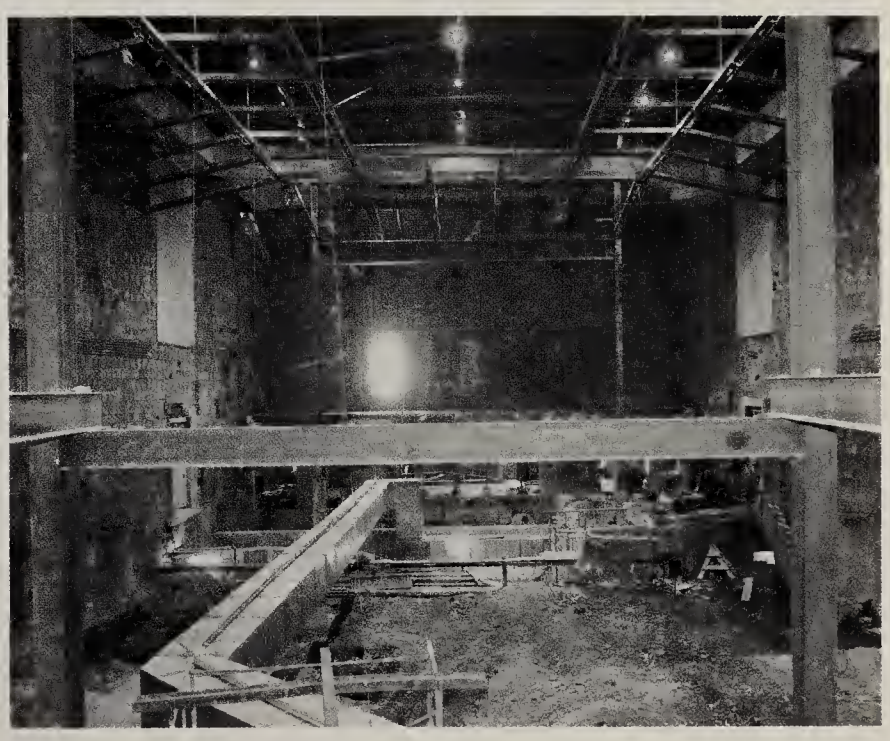
Later in this issue, all acquisitions of works of art are listed, and a selection is illustrated. In a highly competitive market with escalating prices, we have been able to purchase some exceptional works consistent in quality with the collections we already have. Several excellent additions have come to the Museum as gifts, and we are most grateful to their donors. Gifts of major works of art by Edward Drummond Libbey, Florence Scott Libbey and Arthur J. Secor provided the foundation of our collection. Today, it is more essential than ever before that we seek gifts of art, or funds for this purpose, in order to further develop our collections.

The passing of trustee William J. Hitchcock, one of our most generous donors, is noted with sadness, for he helped to create a vibrant graphic art collection and facilities. His gifts of the Grace J. Hitchcock Print Study Room and Print Gallery, and of remarkable prints by Rembrandt and other masters, are an inspiring legacy. His personal enthusiasm and advice will be missed.

Many key improvements to buildings and grounds have been accomplished in addition to the major renovation project. The Peristyle stage was entirely rerigged and a new acoustical ceiling was installed in the orchestra shell. This spring, part of the front steps of the Museum caved in and were rebuilt over the next few months at considerable, and unplanned, expense. An addition to the Glass Crafts Building was completed, creating space for landscaping equipment and a kiln room for our growing ceramics program.

Our membership and endowment drives are maintained by two exceptional groups of energetic volunteers, the Museum Aides and the Endowment Development Committee. No other museum can boast such successful annual campaigns entirely due to vol-

January 1981: Workers removing the floor of the Auditorium.



June 1981: Renovation area seen from the Monroe Street Lobby with demolition nearly complete. Steel girders in the foreground temporarily support the roof until the new skylight is framed in.

unteer organizations. More than $1,000,000 was raised for our endowment alone this year, and our membership roles remain above 8,000 despite a difficult economic climate in our region.

Other volunteer efforts deserve thanks as well. The highly professional Museum Docents gave tours to more than 4,500 children and adults this past year. The newly formed Speakers Bureau gave many talks to business and club groups in our community, helping to build enthusiasm for Museum programs. Volunteers helped in the Library, public relations office and education department, as well. Many others offered professional advice, counsel and time for which we are most grateful.

Our Trustees have served as exceptional leaders for the Museum in the community, and as friends and advisors to the staff. Four Trustees deserve special thanks. Lawrence Bell, who has been chairman of the Endowment Development Committee for several years, has by his enthusiasm greatly raised the energy level of this vital group. George Haigh, who has undertaken with grace and taste the leadership of the Building Committee, has given exceptional time to this exacting job. Elmer Graham has provided vital modern financial planning to the Museum as Treasurer. Robert Wingerter, in his first year as President, has distinguished himself as a sensitive and forward thinking leader.

The Museum has been fortunate to attract several grants this year for key projects. It should be noted that our operating philosophy prohibits the use of federal, state or foundation support for ongoing activities. Rather, these funds are used for special one-time activities, allowing the Museum to carry out programs otherwise not possible. But we feel we must keep our operations tied to membership and endowment income for consistency and long-term stability. We are pleased therefore to have had support for special exhibitions, publicity, and publications projects from the Ohio Arts Council. An award of $26,000 from the National Endowment for the Arts was granted to assist publication of the second catalogue of the Museum's collection of Greek vases. N.E.A. also granted funds to support the reinstallation of the George W. Stevens Rare Book Gallery. The Institute of Museum Services gave the Museum an operating grant to be used for improving security of the collections. The Department of Health, Education and Welfare granted funds for Library book purchases.

For the Museum's staff this has been a very difficult year. To them go my thanks for their hard work and enthusiasm. One of our greatest assets is our staff, whose comraderie, professionalism and devotion is something to cherish. Several key members deserve mention. Samuel Hunter, Administrative Assistant, retired after 16 years in that position. John Lechman succeeded him as Manager of Personnel and Administrative Services. Vito Chiaverini retired after eleven years as guard, many of them as Head Guard. George Hartman returned to the staff as Manager of Building and Security Services. The full-time staff is listed in the roster on the last page of this issue.

It has been an unusual year in which it has seemed more difficult than in the past to see beyond current projects (which were part of our long-range plan, after all) toward our longer-term objectives. Yet a higher value has been placed on quality in all our activities than ever before. Even though the coming months will bring us nearer completion of these large projects, already we are planning evaluation of their quality and impact on the community. We have begun to conceive of the next steps in the process of refining our magnificent building and programs. We are learning the additive effect of working more closely with other arts organizations, industry, and museums in this refinement process. But most of our inspiration still comes from the extraordinary works of art in our collection, which daily provide us with supreme examples of creativity. What better place to work, we say. What greater mission than to share this bounty with those who would seek it?

Roger Mandle
Director

Art Collections

The year's acquisitions are an impressive collection in themselves. Though only a small selection can be illustrated or mentioned here, the complete list that follows shows their remarkable diversity. Some reinforce collections where the Museum is strong. Others branch out into less familiar fields, helped in certain cases by exceptional opportunities to have made multiple purchases of great quality.

The dominant cultures of ancient Italy before Rome's rise to power, the Etruscans in the central region and the Greeks in the south, are the origins of two exceptional objects. A bronze Etruscan mirror is beautifully engraved with Castor and Pollux, Argonauts who sought the Golden Fleece. A gaily painted terracotta sphinx-shaped vessel comes from the Greek city of Canosa in southern Italy.

Among paintings, the Museum was able to acquire a masterpiece of early Roman Baroque painting by the French-born artist Valentin de Boulogne, thus fulfilling a long-felt need for a work of the highest quality exemplifying the immediate effects of the unprecedently realistic style originated by Caravaggio. Thus, Rembrandt's famous portrait etching of the great silversmith Jan Lutma reflects to some extent Caravaggio's dramatic use of light and shade, though this is more clearly evident in the fine self-portrait by Rembrandt's pupil Ferdinand Bol. Another aspect of seventeenth century painting is seen in the poetic *St. Joseph and the Christ Child* by the Madrid painter Claudio Coello, whose style was largely modelled on Venetian painting, particularly Titian, and also Murillo.

The purchase of 31 eighteenth century Italian prints includes our first fine examples of Piranesi, among the preeminent artists of his time, as well as key works by both Tiepolos and by several of their Venetian contemporaries. We now can show an excellent range of this great period of graphic art.

Oinochoe (pitcher) in the form of a sphinx. Greek, from Canosa, Apulia, Southern Italy, mid 3rd century B.C. Molded earthenware with painted tempera decoration over cream slip, ht. 13⅝ in. (34.6 cm.), 80.1332.

Hand mirror. Etruscan, from Palestrina (ancient Praeneste), 3rd century B.C. Cast bronze with incised decoration, ht. 12-3/16 in. (31 cm.), 80.1340.

Valentin de Boulogne, French, 1591-1632. *Fortune Teller with Soldiers*, about 1620. Oil on canvas, 58⅞ x 93⅞ in. (149.5 x 238.5 cm.), 81.53.

Rembrandt van Rijn, Dutch, 1606-1669. *Jan Lutma*, 1656. Etching, 7⅝ x 5⅞ in. (19.4 x 14.9 cm.). Given in memory of Grace J. Hitchcock, 81.11.

The opportunity to acquire a late *Water Lilies* by Claude Monet was of central importance for developing a stronger representation here of early modern art. This brilliant canvas belongs to the culminating period of Impressionism's central figure which is considered a primary source for the subsequent development of twentieth century painting.

The year also brought the chance to acquire a classic of early modern design, a chair by the great Scottish architect Charles Rennie Mackintosh.

Last year's major acquisition of early twentieth century books illustrated by artists of the Russian avant-garde has been widened in scope with eight volumes by Malevich, Kruchenykh, Lentulov and Goncharova, among others. Joan Miró's illustrations for Paul Eluard's *A toute épreuve* brought us a distinguished work that is a step in both strengthening the Museum in the twentieth century field and in developing our singularly important collections of the art of the book.

Barnett Newman's 1964 portfolio of color lithographs, *18 Cantos*, is a major work of art by a great figure of American color field painting. A delicate, complex sculpture, *Corner Piece #1*, by Sol LeWitt, a pioneer in the Minimalist and Conceptual art movements, is based on his systematic repetition of a linear cube form.

Acquisitions 1980-81

Where the acquisition source is not given, purchases have been made with funds from the Edward Drummond Libbey bequest. An asterisk indicates the work is illustrated.

Illustrated Books
Natalia Goncharova: Bobrov, *Gardeners Under the Vines*, 1914, Museum purchase
Natalia Goncharova: *The Mystical Images of War*, 1914, Museum purchase
Nikolai Kulbin, Kasimir Malevich, Olga Rozanova and Natalia Goncharova: Kruchenykh, *Explodity*, 1913
Kasimir Malevich and Olga Rozanova: Kruchenykh, *A Game in Hell*, 1913, Museum purchase
Kasimir Malevich and David Burliuk: Kruchenykh, *Victory Over the Sun*, 1913, Museum purchase
Fernand Léger: Cendrars, *La fin du monde filmée par l'ange de Notre Dame*, 1919
Aristarkh Lentulov: Belyi et al, *Reality*, 1919
Kasimir Malevich: Punin, *First Cycle of Lectures*, 1920
Clement-Pierre Marillier, *Premier (et deuxième) recueil de chiffres inventés par de Saint Aubin*, ca. 1719
Joan Miró: Eluard, *A toute épreuve*, 1958, Museum purchase
Dieter Roth, *96 Piccadillies*, 1977, gift of H.H. Phillips, Jr.

Ceramics
Pablo Picasso, *Platter*, gift of Margaret E. Keier

Classical Art
*Greek (South Italian), 3rd century B.C., *Oinochoe in the form of a sphinx*, earthenware
*Etruscan, 3rd century B.C., *Mirror*, bronze

Drawings
Fernand Léger, *Two Figures*, gift of Ruth and Schuyler Yates
Giovanni Sirani, *Venus and Cupid*, after Guido Reni, gift of Mr. and Mrs. Otto Wittmann

Furniture
*Charles Rennie Mackintosh, *Chair*, gift of Florence Scott Libbey

Glass
Mesopotamian, 15th-14th century B.C., *Pendant*, gift of Mr. and Mrs. Kurt T. Luckner
Persia, 5th century B.C., *Kohl tube*, gift of Mr. and Mrs. Donald Kress
Mesopotamian, 8th century B.C., *Kohl tube*
Frankish, late 6th-7th century A.D., *Bead* and *Gaming Piece*, gift of Dr. Richard H. Edmonson
Alvin Co., Rhode Island, *Vase*, bequest of Thomas S. Rodgers

Ferdinand Bol, Dutch, 1616-1680. *Self-Portrait*, 1647. Oil on canvas, 39⅝ x 35-1/16 in. (100.7 x 89 cm.). Gift of George P. MacNichol, Jr., 80.1347.

Paintings

*Ferdinand Bol, *Self-Portrait*, oil on canvas, gift of George P. MacNichol, Jr.
*Claudio Coello, *Saint Joseph and the Christ Child*, oil on canvas
*Claude Monet, *Water Lilies*, oil on canvas
Edmund Osthaus, *Landscape with Three Pointers*, watercolor, gift of John A. Hill
*Valentin de Boulogne, *Fortune Teller with Soldiers*, oil on canvas

Photographs

Berenice Abbott, *York Avenue and 60th Street*
Bill Brandt, *Nude #11*
Henri Cartier-Bresson, *Antique Dealer*
Nancy Ford Cone, *Refreshment*, gift of Harold Boeschenstein, Jr.
Walker Evans, *Street Scene, Mississippi*
Robert Frank, *Horse*
Roger Mertin, *Auburn, New York*, gift of Harold Boeschenstein, Jr.
George Tice, *Petit's Mobil Station*

Prints

Jennifer Bartlett, *Day and Night*, drypoint, Shoemaker Fund
Jack Beal, *Still Life*, lithograph, Shoemaker Fund
Jack Beal, *Still Life II*, lithograph, Shoemaker Fund
Ilya Bolotowsky, *Blue Diamond*, screenprint, gift of R. Michael Heidenberg
Ilya Bolotowsky, *Red Tondo*, screenprint, gift of R. Michael Heidenberg
Félix Bracquemond, *Les Taupes*, etching, Shoemaker Fund
G.B. Brustoloni, *The Grand Canal*, etching-engraving
Luca Carlevarijs, *Facade of St. Mark's*, etching
George Chemeche, *Velvet House*, screenprint, gift of R. Michael Heidenberg
Frank Duveneck, *Grand Canal, Venice*, etching, Winthrop Perry Fund
Yrjö Edelmann, *Packed Landscape*, lithograph, gift of Lillian Heidenberg Gallery
M.C. Escher, *Felicitas 1953*, four woodcuts, gift of Dr. Hugh Cooper
Winslow Homer, Nine wood engravings from *Harper's Weekly*, gift of Mrs. Fred Steele, Mrs. Dean Corbett and Mrs. George Seney in memory of their mother, Mrs. James R. Easton
El Lissitzky, *The Spectacle Machinery*, lithograph
Pierre Lombart, *Anna de Morton*, engraving, gift of Mr. and Mrs. Lucien Goldschmidt and Jane Carpenter
Brice Marden, *Focus I-V*, set of five etchings, Shoemaker Fund
Michele Marieschi, *The Regatta*, etching
Charles Meryon, *La chaumiére du colon*, etching, Winthrop Perry Fund
Robert Motherwell, Screenprint from the *Africa Suite*, gift of Ruth and Schuyler Yates
Barnett Newman, *18 Cantos*, portfolio of lithographs
G.B. Piranesi, *Gruppo di scale*, etching
G.B. Piranesi, *The Skeletons*, from the *Grotteschi*, etching
*G.B. Piranesi, Twelve views of Rome from *Views of Rome*, etchings
G.B. Piranesi, *Foro di Agosto* and *Arco di Druso*, etchings, gift of Mr. and Mrs. William Hutton
G.B. Piranesi, *The Aqueduct of the Castello dell' Aqua Giulia*, etching
G.B. Piranesi, Plate III from *Views of Paestum*, etching
G.B. Piranesi, *The Via Appia Antica*, etching
Marco Pitteri, *Bust of a Man in a Fur-Collared Coat*, etching
Jackson Pollock, *Untitled*, portfolio of six silkscreen prints, Museum purchase
Rembrandt, *The Circumcision*, etching, given in memory of Grace J. Hitchcock
*Rembrandt, *Jan Lutma*, etching, given in memory of Grace J. Hitchcock
Rembrandt, *The Flight into Egypt*, etching, given in memory of Grace J. Hitchcock
Marco Ricci, *Ruins with Figures and an Equestrian Statue*, etching
Fred Sandback, *Untitled (Black on Biege)*, etching, Shoemaker Fund
Steve Sorman, *Which (A Partial Memory)*, mixed media, Shoemaker Fund
Pat Steir, *Burial Mound*, set of seven etchings, Shoemaker Fund
*G.B. Tiepolo, *A Magician and Two Youths*, from the *Scherzi*, etching
*G.D. Tiepolo, *The Holy Family Entering a Boat*, from *The Flight into Egypt*, etching
G.D. Tiepolo, *Valor, Prudence and Nobility*, etching
G.D. Tiepolo, *Armida Falls in Love with Rinaldo*, etching
G.D. Tiepolo, *Old Man in a Hat*, from the *Teste*, etching
Henri de Toulouse-Lautrec, *May Milton*, lithograph, gift of Ruth and Schuyler Yates
Alan Turner, *Pine Cut Down*, lithograph, Shoemaker Fund

Sculpture

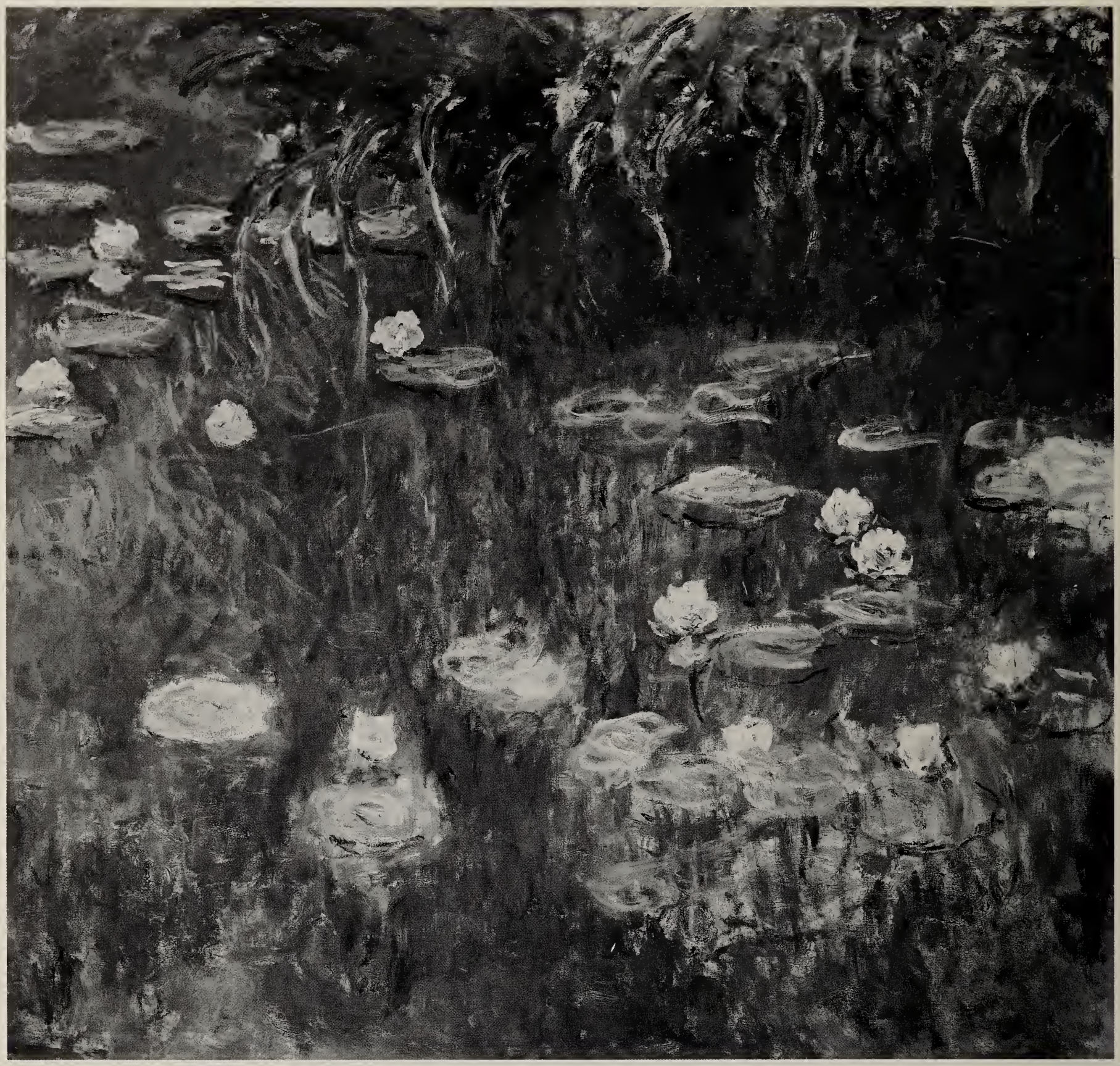
*Sol LeWitt, *Corner Piece #1*, painted wood

Claudio Coello, Spanish, 1642-1693. *St. Joseph and the Christ Child*, 1666. Oil on canvas, 72½ x 40½ in. (184.2 x 103 cm.), 81.44.

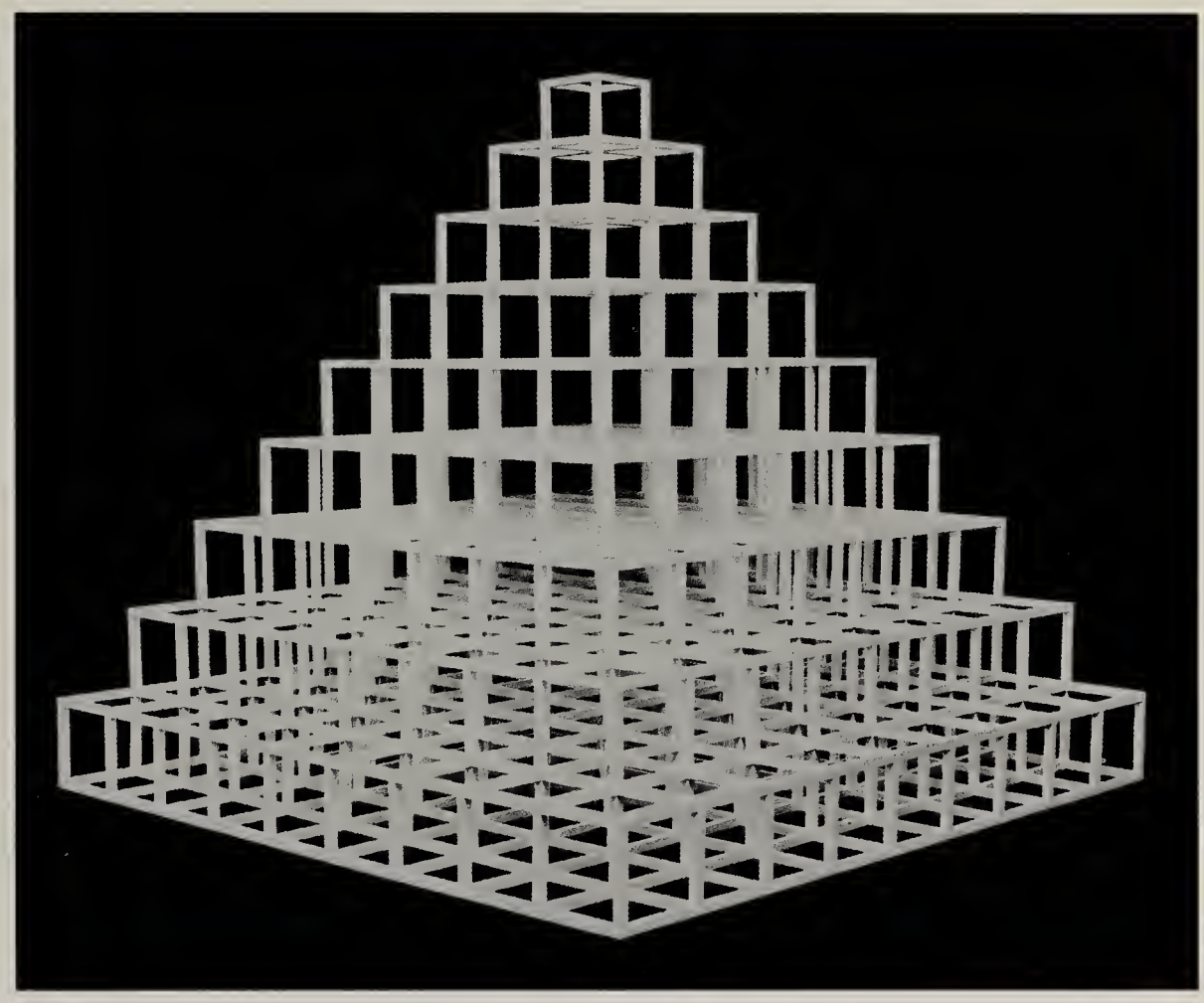
Giovanni Battista Tiepolo, Italian, 1696-1770. *A Magician and Two Youths*, from the *Scherzi*. Etching, 8⅞ x 7⅜ in. (22.6 x 18.6 cm.), 81.35.

Giovanni Domenico Tiepolo, Italian, 1727-1804. *The Holy Family Entering a Boat*, from *The Flight into Egypt*, 1753. Etching, 7 x 9⅜ in. (18 x 23.9 cm.), 81.36.

Giovanni Battista Piranesi, Italian, 1720-1778. *The Arch of Titus*, from *Views of Rome*, 1778. Etching, 15¾ x 24⅛ in. (49.8 x 67.2 cm.), 81.32.



Claude Monet, French, 1840-1926. *Water Lilies*, about 1921-22. Oil on canvas, 79 x 84 in. (200.7 x 213.3 cm.), 81.54.



Sol LeWitt, American, born 1928. *Corner Piece #1*, 1976. Painted wood, ht. 43¼ in. (109.9 cm.), 81.48.

Charles Rennie Mackintosh, Scottish, 1868-1928. Chair designed for the Argyle Street Tea Rooms, Glasgow, 1897. Oak with horsehair upholstery, ht. 53-11/16 in. (136.4 cm.). Gift of Florence Scott Libbey, 81.47.

Curatorial Department

Late Twentieth Century Art from the Sydney and Frances Lewis Foundation, the opening exhibition in the Levis Gallery, included recent paintings and sculptures by contemporary artists in this Richmond, Virginia collection. In December *The Museum Collects: Treasures by Sculptors and Craftsmen* focused on eighteen remarkable sculptures, ceramics, bronzes, furniture and other decorative arts ranging in date from the 10th century B.C. to 1960 which were largely acquired in 1979 and 1980. These works emphasize the position of major importance three-dimensional works have long held in Toledo's collecting policy. This was followed by the extraordinarily popular *Reality of Illusion*, organized by the University of Southern California Art Galleries and the Denver Art Museum, which comprised over 80 paintings and sculptures reflecting contemporary interest in illusionism. The *Sixty-Third Annual Toledo Area Artists' Exhibition* was held in the spring in conjunction with the Toledo Federation of Art Societies. This juried exhibition in all media was selected from entries submitted by artists living in seventeen counties in this region. In August the juried exhibition *Focus '81*, organized by Toledo area art instructors, included works of high school students from over twenty city and area public and parochial schools.

The Print Galleries began a very active schedule with *Crosscurrents: Neoclassical Drawings and Prints from the Cooper-Hewitt Museum*, 135 French and Italian drawings and prints of architecture, interior design and decorative arts from 1750 to 1825. Four exhibitions organized around recent acquisitions emphasized the Museum's concern with twentieth century art. *Dada and Surrealist Prints and Books* featured works by Arp, Ernst, Tanguy, Masson, Schwitters and Duchamp acquired from the library of book dealer and publisher George Wittenborn. *Richard Estes: Screenprinting Today* presented the eight New York, Paris and Venice subjects in his portfolio *Urban Landscapes II*. *Matisse and Pochoir* marked the acquisition of Matisse's *Jazz*, one of the great modern illustrated books, and a virtuoso example of the French *pochoir* or stencil process. *The Artist as Illustrator* showed books illustrated by painters and sculptors, among them Maillol, Picasso, Miró, Calder, Klee, Kirchner and Matisse.

Other exhibitions in these galleries were *Treasures of the Royal Photographic Society*, circulated by the International Exhibitions Foundation; *Jasper Johns/Screenprints*; *The Prints of Helen Frankenthaler*, a major retrospective organized by the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts; *Winslow Homer's America: Graphics from the Mavis P. and Mary Wilson Kelsey Collection* of the Museum of Fine Arts, Houston; and *Journey into Non-Objectivity*, organized by the Dallas Museum of Fine Arts, and focusing on prints and illustrations by Malevich and other members of the Russian avant-garde.

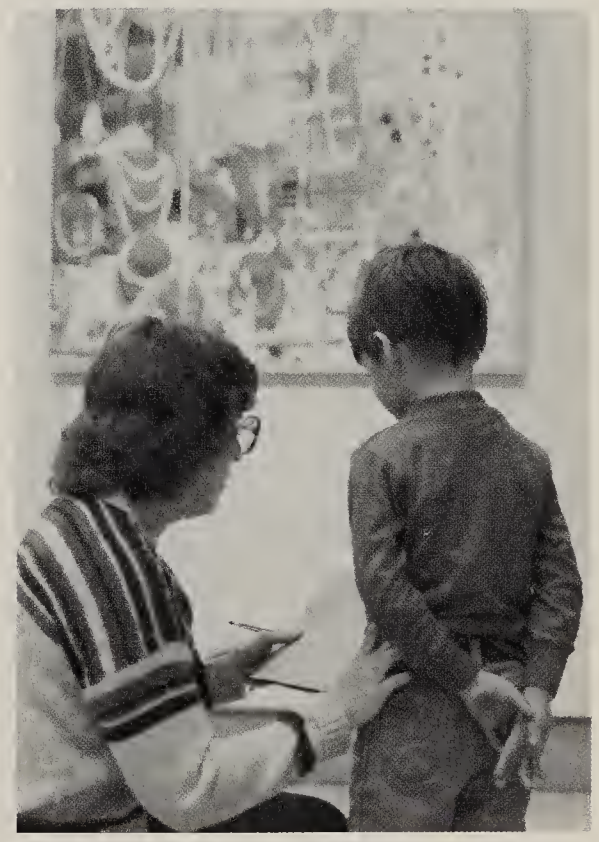
Conservation continues to be a high priority for the curatorial department. Paintings by Claude Lorrain, Ferdinand Bol, Rembrandt Peale, John W. Jarvis and Claudio Coello received major treatment by Gabrielle Kopelman and by the Detroit Institute of Arts Conservation Laboratory. The Museum's consultant conservator, Carol Mancusi-Ungaro, paid two visits to inspect and carry out surface treatment on paintings. Works on paper by Goya and Feininger were treated by Elizabeth Lunning. A South Indian bronze was treated by the Fogg Art Museum Conservation Laboratory. Thirty Greek vases were cleaned and restored by Kurt T. Luckner, Curator of Ancient Art.

The second volume of Toledo's Greek vases in the *Corpus Vasorum Antiquorum* series was largely completed, and plans were developed for publication of the glass made before the invention of the blowpipe.

During the year, the Museum lent 31 pieces of glass, 35 paintings, 4 sculptures, 8 examples of metalwork, 34 prints and 2 ceramics to 58 museums in North America and Europe. Among notable loans, Hopper's *Two on the Aisle* was included in the Whitney Museum's Hopper restrospective, as was Marsden Hartley's *Abstraction (Military Symbols)* in their Hartley exhibition. Gainsborough's *The Road from Market* went to the Gainsborough exhibition at the Tate Gallery, London and the Louvre. The Paris-Boston-London Pissarro exhibition included the Museum's great *Still Life* and *The Roofs of Old Rouen*. Modigliani's portrait of *Paul Guillaume* was lent to the exhibition of the work of that artist at the Museum of Modern Art of the City of Paris.

Twenty-nine American paintings, approved by the Trustees for withdrawal from the collection, were sold at auction.

In addition to planning future reinstallation of the collection, the curatorial department is closely involved with many aspects of the building renovation project, as well as with organization of the great El Greco exhibition that will open in Toledo in September 1982.



School of Design

The Museum's education department continued to offer an extraordinary variety of programs for children, adults and students attending the University of Toledo.

Providing perhaps the most direct contact available to the Museum's collection, the Docents' Gallery Tour program led over 40,000 children and 5,000 adults through the Museum on conducted tours. The seven Toledo public schools designated as "Arts Education" schools brought 2,538 students to the Museum for 60 field trips. Overall, the Museum's staff of volunteer art and music docents gave a total of 2,400 tours and musical presentations. To improve the efficiency of their operations, the Docents established a new office which was remodelled and furnished with funds provided by Mildred and Joseph Gosman.

Saturday morning classes were successful in drawing many area schoolchildren with a total of nearly 1600 students enrolled for fall and winter terms. A new program designed for the parents of these children attracted over 50 participants during the course of the school year. Efforts funded by a grant from the J.L. Hudson Co. proved successful in increasing involvement of the minority community in these Saturday morning programs as participation in the winter term rose from 4% to 12%. More direct contact with area schools and community groups continued to improve minority attendance.

Summer art classes for children were popular, as more than 260 students registered for 16 available courses. The Museum's special programs for preschoolers, such as "Dragons Under the Drawbridge" and "Gift of the Nile," were also enthusiastically received. Of special note this year was a unique learning situation created for twelve Maumee Valley Country Day School students who used various Museum galleries as classrooms for three weeks this past winter. Their observations resulted in an original dramatic presentation of their experiences.

Timeframes, one of the Museum's most popular and innovative programs, added excitement to the many activities for adults offered by the Museum. Funded by a grant from the National Endowment for the Humanities, *Timeframes* presented three series with attendance of over 8,400. This year's programs included *Buried Civilizations*, an investigation of the great archeological discoveries of the past and present; *Impressionism*, a comprehensive, six-part study of this popular period; and *A Folk Sampler*, which examined the folk traditions and customs of northern Ohio and southern Michigan.

In addition to adult studio classes in the fundamentals of drawing, painting and sculpture, courses in calligraphy, quilting and glassblowing attracted 700 students over the year. Weekend workshops in November and May featured mime, brass rubbing, scherenschnitte, quilting, paper making and marbelizing. Neon artist, Joe Upham, who offered a Saturday workshop in June, was followed later in the summer with a workshop on Thai batik taught by Roshana Junkasem, a native of Bangkok. In cooperation with the Arts Commission of Greater Toledo and G. P. Crosby Gardens, the Museum offered two additional workshops, *Grantswriting* and *Marketing Your Art II*. Geared toward providing practical information, these day-long seminars attracted over 140 Toledo area artists.

Other special presentations included a lecture by director Roger Mandle in conjunction with the exhibit *Treasures by Sculptors and Craftsmen*

entitled "How the Museum Collects," and demonstrations by Toledo Public School artists-in-residence Barbara Hangar and dancer Ann Fairhurst.

The corporate lecture program at Owens-Corning Fiberglas featured three slide presentations offered to employees during their lunch hours. This year's topic, the history of realism, included a group visit to the exhibition *Reality of Illusion*. A lecture by Honorary Curator of Glass Dominick Labino was one of the many activities enjoyed by FAMTAM, the organization of Museum members in the Findlay area.

The city of Toledo as a subject in itself was the source of several programs. In addition to a lecture given by local historian Fred Folger detailing the past of the city, the Museum took a special part in celebrating our 50th anniversary with sister city Toledo, Spain. Along with printing a new guide book to help visitors enjoy the Museum's Spanish collection, the Museum organized "Spanish Sunday," a family-oriented afternoon of concerts and tours devoted to the anniversary.

In May, the *Gentle Art of Giving*, a slide presentation about the life of Edward Drummond Libbey, was prepared and shown in conjunction with architectural walking tours of the blocks surrounding the redecorated Libbey house in the Old West End. During the year 16 members of the Speakers Bureau delivered talks about the Museum to 600 people at area clubs and organizations. From the Speakers Bureau, architectural walking tour guides were selected to conduct additional tours of the downtown area.

As part of the Museum's fall festival, the first annual *Run for the Colors* generated a day of outdoor excitement as 400 runners trekked over courses of varying length, while their families were inside the Museum enjoying films and demonstrations. This day also helped celebrate the end of a successful fall membership recruitment campaign. *Circus of the Senses*, a mobile multimedia experience prepared by faculty member Duane Bastian, made its second appearance at the September Toledo Festival of the Arts.

The cooperative program with the University of Toledo represents one of the principal components of the educational department. In the fall of 1980 there were 805 students taking 2,500 credit hours, an increase of 6% over last year. The 200 art and art history majors enrolled in the joint program were among the largest number majoring in any field in the University's College of Arts and Sciences. This year's exhibitions in the School of

Design Gallery concentrated on faculty and student work. These included drawings executed in Guadalajara, Mexico by faculty members Linda Ames-Bell and Dorothy Smith, as well as the final design projects of three graduating BFA students. *Souvenirs of a Personal Fantasy* featured drawings and mixed-media sculpture by Barbara Hangar, artist-in-residence at Toledo Public Schools. Faculty member and printmaker Peter Elloian will have prints circulating nationally with the Smithsonian Institution Travelling Exhibition Service.

The department began a long-range self study to reaffirm the basic purposes of the curent program, to investigate new directions and to seek more efficient methods of administering these activities.

Music Department

Thanks to the volunteer assistance of Music Docents, Concert Ushers, and the Peristyle Subscription Committee, the Music Department maintained its established concert and education programs for children and adults. Closely integrated with the Museum's collection, the class curriculum also includes performances on the Museum's historic instruments.

The 26 Sunday free concerts scheduled attracted musicians from all over the midwest and beyond to perform for audiences totalling more than 7000. Gallery Gigs continued to bring innovative chamber ensembles to the Museum's Cloister for informal concert experiences every other Friday afternoon. A special addition to this year's gallery concerts was a series of three performances by the Ann Arbor-based chamber orchestra, Ars Musica, who featured Bach's Brandenburg Concertos.

Maximum capacity audiences attended the Peristyle Concert Series which included performances by the National Chinese Opera, the Academy of St. Martin in the Fields, the Minnesota Orchestra, the Royal Ballet of Flanders, and the Gewandhaus Orchestra of Leipzig. The Toledo Symphony Orchestra, the Toledo Choral Society and the U.S. Army Jazz Ambassadors, among others, also performed regularly in the Peristyle.

The summer renovation of the Peristyle's stage rigging and the installation of a new acoustical ceiling shell were intended as first steps in preparing the Peristyle for its 50th anniversary to be celebrated in 1982-83.

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Department of Museum Services and Security

In addition to the major renovations that changed the appearance of the Museum at an almost daily rate, the department was occupied with particular improvements of its own this past year. Of chief importance was the removal of 153 granite steps from the upper terrace in front of the Museum. After the supporting concrete piers were reconstructed, the steps were reset. The Peristyle stage underwent major renovation, as the orchestra shell received a new ceiling and new rigging was installed.

To house kilns for the ceramics program, as well as the equipment and supplies used by the Museum's grounds-keeping crew, an extension to the Glass Crafts Building was constructed.

Among the many new energy-efficient improvements implemented this year was the refitting of the Museum's parking lot lighting with high pressure sodium lamps. Producing a safe and comfortable environment in the Grove Place parking lot, these new lamps use the same energy as the original mercury vapor lamps while producing almost three times as much light.

The ongoing renovation of the central portion of the Museum has kept each member of the department's staff busy, especially the housekeeping crew which must contend daily with the great amounts of dust and dirt created by the demolition of the old Auditorium and adjacent areas.

Public Relations

The Museum coordinated publicity arrangements for fifteen exhibitions, the Timeframes series, adult and children's classes, the Peristyle Series, and other programs. The monthly newsletter for members featured articles about new acquisitions, as well as regular features and a comprehensive calendar of activities.

In the spring, a marketing seminar conducted by James Rohrback of Toledo Trust brought Museum department heads and program coordinators together to formulate a marketing strategy for the Museum. Including specific goals, this plan will be completed during the fall.

The international El Greco exhibition being organized for 1982, which has already attracted substantial attention, and the building renovation will comprise major public relations commitments for the coming year.

Membership

Led by the Art Museum Aides, with Mrs. Robert Winzeler, Jr. as chairman and Mrs. James W. Blumer as assistant chairman, the 1980 fall membership campaign enrolled 1273 new members to the Museum roster. With 36 Active Aides as team captains, 550 volunteer team members worked to make this year's membership drive a thorough success. Those 174 volunteers participating in their first campaign who were able to enlist five or more new names received Museum Friends certificates.

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Endowment

The Museum is constantly striving to enlarge its endowment base, the income from which helps support today's operating costs in addition to assuring that future needs for additional revenue will be met. Success in this endeavor is essential to the Museum's stability and growth. Vital in this effort is the work of the Endowment Development Committee, which seeks both increased endowment support and new members of the President's Council.

This year, through the efforts of this volunteer committee, 77 new members were added to the President's Council, and over $1,000,000 added to the Museum's endowments. Eight luncheons were held to inform prospective members about the importance of this group for the Museum's future. In addition, trust officers, lawyers and investment counselors were invited to special meetings designed to explain the advantages of the Museum's Donor Pooled Income Plan and other special trust plans and bequests. Honoring President's Council members, gala dinners were held in the Great Gallery on the evenings of December 4 and 5, attended by a record number of 622 guests.

The President's Council

The President's Council is comprised of those who annually contribute $500 (Business Membership $1,000) or more to the Museum, of those who have become Donors or Patrons of the Museum within the past five years, and of Benefactors of The Toledo Museum of Art. An accumulated contribution of $5,000 establishes eligibility for election as an Endowment Donor. This listing includes members through August 31, 1981.

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Statements of Current Operating Fund Income and Expenses

Years ended August 31, 1981 and 1980

	1981	1980
Income:		
Libbey, Residuary and Endowment Funds	$ 763,506	720,501
Museum's Endowments	1,022,099	898,928
Other Endowment Funds and donations	179,951	146,463
Government and foundation grants	309,779	346,478
Income from invested operating funds	46,079	32,048
Membership dues	189,447	189,164
Tuition and supply fees	515,471	462,049
Concert tickets	83,200	68,781
Exhibitions	2,600	46,780
Museum shop and art supply store sales	175,439	157,530
Other sources	59,227	53,623
Total income	3,346,798	3,122,345
Expenses:		
Compensation and fringe benefits	1,952,990	1,662,444
Concert costs	66,938	54,837
Exhibitions	137,934	262,047
Maintenance and utilities of facilities and collections	610,017	476,162
Publicity, promotion and publications	112,925	100,327
Scholarships, fellowships and awards	8,311	11,000
Cost of student art supplies	49,774	36,091
Cost of sales Museum shop and art supply store	102,680	116,049
General and administrative	91,520	90,050
Other operating costs	221,313	202,725
Total expenses	3,354,402	3,011,732
Excess income (expenses)	$ (7,604)	110,613

This statement presents income and expenses of the operating fund and excludes operations of the Plant, Art and Endowment Funds.

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The Toledo Museum of Art

We have examined the statements of current operating fund income and expenses of The Toledo Museum of Art for the two years ended August 31, 1981. Our examinations were made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the aforementioned statements of current operating fund income and expenses present fairly the current operating fund income and expenses of The Toledo Museum of Art for each of the two years in the period ended August 31, 1981, on a consistent basis.

Toledo, Ohio
October 23, 1981

Peat, Marwick, Mitchell & Co.

The Toledo Museum of Art

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